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April, 1924

# WALKER'S QUARTERLY

## JOHN GLOVER

Born 1767.

Died 1849

BY

BASIL S. LONG, M.A.



BY APPOINTMENT

WALKER'S GALLERIES

118, NEW BOND STREET

LONDON, W. 1

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From the engraving of a sketch by JOHN SKINNER PROUT

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## JOHN GLOVER

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**T**ALL, club-footed, eighteen stone in weight, but active, John Glover, tamer of birds, collector of razors, and farmer, is an interesting personality among the English landscape painters of a hundred years ago. He was born at Houghton-on-the-Hill, a village about six miles east of Leicester, on the 18th February, 1767. He was the youngest of three children of William Glover, a poor, but industrious man engaged in agriculture, and his wife Ann. He was baptised four days after his birth.\* His father gave him a "good plain and Christian education." Glover's artistic talent showed itself at a very early age; before he was three years old he produced a rude sketch of a cage and bird; as a child he copied all the prints and drawings which he could obtain; he decorated "the paper hangings of a spacious cupboard" with brightly drawn paintings of birds in their various attitudes, and he is said to have covered every scrap of paper which fell into his hands

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\* For the names of his parents, and the date of his baptism, I am indebted to the Rev. Canon S. T. Winckley, who informs me that no one of the name of Glover now resides in the parish.



with his designs. His father, unlike so many fathers of artists, did not discourage his artistic bent. Glover seems, however, to have worked for a time in the fields, where, with his natural fondness for the beauties of the country and a liking for agriculture, we may suppose that he was not unhappy. He had an extraordinary influence over birds, and some of those which he tamed and allowed to fly away would come back from the woods at his call. Ingersby, near Leicester, was one of the places where at this period he studied the attractions of landscape.

Meanwhile, however, he appears to have developed a talent for calligraphy, which led to his appointment at the age of nineteen as writing-master at the Free School at Appleby in Leicestershire.\* It was probably during his residence there that he executed some of his early studies. At all events he now began to practise as a professional artist, by painting views of gentlemen's seats. He also took up the study of music, in which he is stated to have been a "distinguished performer." Glover's marriage probably took place about this time, for it is recorded that he married early. His wife was six years his senior. During this

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\* Mr. William Riley kindly informs me that the old Grammar School at Appleby is now used as a Council School. He has shown me a large folio page of Glover's calligraphy, which reads, with many flourishes, *John Glover Writing Master. 1787.*





Fig. 1

THE FISHERMAN  
*An early drawing at the British Museum*

*Water-Colour*



period he visited London four times,\* twice in order to see exhibitions. He took these opportunities to have eight lessons from William Payne,† the popular drawing-master and landscape painter in water-colours, and one from Smith, presumably John Smith (b. 1749, d. 1831), called “Warwick” Smith.

In 1794 Glover removed to Lichfield, where he set up as a drawing-master, “teaching pupils both public and private.” He was at once successful, for, not long afterwards, on the 30th December, 1794, on his fifth visit to London, he called on Joseph Farington‡ and told him that he was getting two guineas a day when he went out to teach, or one guinea from each house when he visited two. One of his pupils during this Lichfield period was a Miss Moserby of Stow, near Lichfield; another was Henry Salt, painter and traveller, who was born at Lichfield in 1780. Salt went to London in 1797, and studied under Farington and Hoppner; he died in 1827..

Meanwhile Glover used his hours of relaxation for the practice of his art and of music, to which he was much addicted. Before going to Lich-

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\* Farington's *Diary*, 30th December, 1794. My thanks are due to the *Morning Post* for kind permission to make the quotations from the *Diary*.

† See the previous *Quarterly* in this series on Payne.

‡ See the previous *Quarterly* in this series on Farington.



field he had painted only in water-colours, but he now began to use oil-colours also. In 1795 he exhibited three landscapes at the Royal Academy, the subjects being views in Cumberland, Derbyshire and Leicestershire. His work was quickly appreciated, and admirers of his oil paintings considered him a rival of Turner.\* He also produced some etchings.

Glover resided at Lichfield for about eleven years, but he doubtless made sundry tours during this period, for in 1801 he exhibited views of Wales, in 1803 a scene near Knaresborough, and in 1804 two Scottish landscapes. He also visited London, for in 1795 his address is given in the Royal Academy catalogue as 10, Princes Street, and in 1803 as 29, Mortimer Street (both near Cavendish Square), the latter being that of his pupil James Holworthy (b. 1781, d. 1841) of Bosworth, Leicestershire; while on the 30th May, 1804, Joseph Farington and Miss Heyman, Keeper of the Purse to the Princess of Wales, called on Glover at No. 4, Mount Street, Grosvenor Square, where he was again lodging with Holworthy. Farington says, "His manner is to go to a House *for a day*. . . . While there He begins a drawing and proceeds on it, which He leaves with His pupil to imitate.

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\* *The Gentleman's Magazine*, vol. XXIV., 1850, p. 96.

At his next visit He proceeds on the drawing which He again leaves, and so on till He has shown his pupil His whole process and caused Him to imitate it." In a later entry\* Farington says that "the drawing He makes for His pupil to copy remains His own property which He disposes of at a large price."

With reference to his work at this period, Ackermann's *Repository*† says, that "this ingenious professor, unaided by the society of other artists, commenced his studies by copying the sylvan scenes in the neighbourhood of Litchfield. . . . Much of the style of Payne's drawings, in his early works, was visible; and to this he added the appearance of higher finishing. The truth which characterised his first efforts from the scenes of nature, gave presage of his future excellence, although the subjects were collected from the fields and lanes in the immediate vicinity of his town; and his studies were made during his leisure from an arduous occupation."

Painting in general, and water-colour painting in particular, was now enjoying a great vogue in London. While residing at Lichfield, Glover had sent drawings annually to London,‡ and the celebrity which he had obtained through

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\* 20th April, 1808.

† Ackermann's *Repository*, Vol. IX., 1813, p. 148.

‡ Ackermann's *Repository*, Vol. IX., 1813, p. 220.

them, and the prospects of a successful career in the larger field of the capital, led him, in spite of his love for the country, to settle with his family in town. The move took place in 1805. The Society of Painters in Water Colours (now The Royal Society of Painters in Water Colours) had been founded by W. F. Wells and others on the 30th November, 1804. Glover, his pupil Holworthy, and a few other artists joined it shortly afterwards. The first exhibition, to which Glover contributed twenty-three works, opened on the 22nd April, 1805, and the catalogue gives Glover's address as 40, Davies Street, Berkeley Square, and at Lichfield; but he had not yet settled in London, for he is recorded to "have incurred some expense in forwarding his pictures to the metropolis."\* Apart from the prices received for his exhibits, Glover's share of the profits of the exhibition was 21 guineas. Owing probably to the success of the exhibition, he decided to reside in London, and in 1805 he settled with his family at 3, Montagu Square.

Success awaited him in London. The drawings which he showed at the first exhibition of the Old Water Colour Society, "at once raised his reputation to its greatest height. The magic of his effects, the truth and beauty that prevailed

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\* *Art Journal*, 1850, p. 216.



in his works, excited the general eagerness to become possessed of his drawings; and the applications from the many who were desirous of acquiring his manner of drawing were sufficient to have employed ten artists of his abilities. From this period, every person of taste became interested in the welfare of this department of art (water-colour painting). In every polite circle the conversation turned upon the Exhibition in Brook Street, and every artist of established reputation was prevailed upon to become a teacher of his art. . . . Hence, in two or three years, the art attained to the highest summit of excellence, and the country seemed proud of those talents which had created so new and so beautiful a style of painting.”\*

Farington says in his diary for the 20th June, 1805, that “Glover is said to have sold drawings since he came to town to the amount of 700 guineas. He is said to have 5 guineas a day for teaching.” Nearly three years later, Farington says that Glover receives 2 guineas for a lesson of three hours. He seems to have spent part of the winter—how often is not clear—at Sutton, near Lichfield, and his charges there were apparently the same as before.†

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\* Ackermann's *Repository*, Vol. IX., 1813, p. 220.

† Farington's *Diary*, 20th April, 1808.

At the second exhibition of the Water Colour Society, in 1806, Glover exhibited twenty drawings; in 1807 he contributed thirty-four. His subjects were still from Scotland, the North of England and the Midlands. In the latter year he, John Varley, George Barret and Joshua Cristall formed the committee for the exhibition. His own share of the profits was £88 6s. 3d. On the 30th November, 1807, he was elected President, in succession to W. F. Wells; a year later he was succeeded by R. R. Reinagle, who, it may be mentioned *en passant*, was inspired to tour in 1807 in the Lake District in search of subjects for his brush in consequence of Glover's great success in selling his drawings of views in that region.\*

During this early London period Glover "obtained access to the various institutions and collections of art, public and private. Many British *virtuosi* had periodical days for admission to their *salons*, where rising talent might expatiate at freedom; and it was by availing himself of the favourable position thus presented to him that he rapidly improved his mind in the due knowledge of Art-principles."†

In 1807 and 1808, Glover's address is given as 10, Montagu Square, in 1809-11 as No. 21,

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\* Farington's *Diary*, 15th August, 1807.

† *The Gentleman's Magazine*, loc. cit.

and from 1812 as No. 61 in the same square, where he thus seems to have inhabited four houses in succession. He appears to have owned the last one.

No noteworthy event in Glover's life is recorded during his first few years in town, but he continued to exhibit copiously at the Water Colour Society, and doubtless toured the country, like so many other landscape painters, in search of subjects. No exact account of his peregrinations exists, but hints of them may be obtained from his exhibits. Views of Devon, for instance, first appear in 1807, of Windsor in 1808, of Ireland and the Isle of Wight in 1828, and so on, while the same records seem to indicate several tours in Scotland, the Lakes, Wales, Derbyshire, etc.

Glover was "tall, and of robust frame, with a healthy glow on his cheek, and a forehead which closely resembled that of the late Sir Walter Scott; his disposition was amiable, and his society extremely pleasing. He was assiduous in his own pursuits, high-principled in himself, and an admirer of correct deportment in others. He was frugal in his habits, and an example of temperance; truly patient under affliction." \* Roget, in his *History of the "Old Water-Colour" Society*, to which I am largely

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\* *The Art Journal*, 1850.



indebted, gives several anecdotes about Glover. "He was very active, and, enjoying excellent health, could walk many miles a day with ease. He followed his art with untiring diligence, was an early riser, and only took as much rest and recreation as appeared needful to keep him in health. A very little sufficed for that purpose. If report spoke truly, when he was about to open an exhibition of his works (hereinafter mentioned), he took no more than two hours sleep in the twenty-four for a month together, except on Sundays. A pupil \* relates that when they were painting together at a like time, Glover would take off his spectacles, and, in a sitting posture, fall asleep in an instant, and in a few minutes would again be at work, perfectly refreshed,† to pursue till a late hour in the evening the occupation he loved. The same informant, who worked and sketched with him much when at the height of his career, relates further that, during a six weeks' tour in Wales, the master was always up before five, and kept on at work every day till dark. The pupil, on his own confession, was less industrious. But *chacun à son gout*. 'We had each a tent,' says he. 'Mr. Glover gave me mine. His first picture in this trip was a view of Cader Idris

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\* Edward Price, writing to Mr. Jenkins from Nottingham in 1856.

† Wesley and Napoleon had a similar faculty.





*Water-Colour*

LANDSCAPE WITH CATTLE

Fig. 2



from the hills above, Mr. Owen's of Garthynghared. He painted; I was only looking on, and rambling about the hills with Mr. Owen's daughters.' Yet Glover could ramble too, if sufficiently tempted, in spite of his love of art, and his club feet. 'I remember,' says the same informant, 'on one of these days,' (this was about the year 1820), 'that Mr. Glover left his tent to follow a young skylark, which he at length caught; and he tamed it so completely that he gave it its liberty every day, and it came to him for food, and every night it rested in a little covered basket.'" Price also gives an account of Glover's daring in escalading and poising himself upon a dangerous rock in Dovedale. "He would be in the meadows of a summer morning, and his sketch-book was always with him at hand, as he went to attend his pupils. And in the winter, when the ground has been covered with snow, he made studies of cattle in the fold-yard. Nothing escaped his observation, and he never lost an opportunity of noting down anything that was worth remembering." An idea of his fondness for the country may be formed from the following note in his sketch book at the British Museum. "Watenlath—a beautiful little Lake high up in the Mountains above Lodore. I ascended from Borrowdale a dreary desolate scene and

climbed up the mountain side by a most rugged wild road, at top the road was quickly lost amongst bogs crags knows &c but after some difficulty I found the road again—rugged indeed but safe tho partly in the river—as I advanced up the Vale instead of growing more cold and dreary as I expected—the woods grew richer the verdure finer and ended in the clear beautiful Lake almost sheltered from every wind by high surrounding mountains they had finished their harvest here when almost all below was out—there appeared to be more blackbirds and Thrushes than I had seen below—and my hospitable Hostess said it was warmer far than Patterdale—  
*Oct. 11<sup>th</sup> 1821—*

In 1812, the famous split took place in the Water Colour Society. After the boom came the slump, due partly to the economic conditions following the Napoleonic wars. Sales fell off, and it was thought by some that the admission of oil paintings to the exhibitions would help matters. Glover, who aspired more to be a painter in oils than in water-colours, is supposed to have been one of the prime movers in bringing about the change of policy. It was at his house, on the 16th November, 1812, that a resolution was passed for the admission of oil paintings; a fortnight later the original society was dissolved. The Society was reconstructed

under the name of the Society of Painters in Oil and Water Colours. Certain members seceded, but Glover was one of those who remained. Not, however, for long, for in December, 1817, he threw up his membership. Roget thinks he did so because he disapproved of a decision that in future the profits on the annual exhibitions should be shared equally among the members, instead of being proportioned to the values of their exhibits. Redgrave suggests that he resigned in order to become a candidate for the Royal Academy.\* A few days later his pupil, Henry Allport, joined the Society.

In the autumn of 1814, after peace had at length been concluded with France, Glover, like many other English artists, went to Paris to see the vast collection of pictures which Napoleon had assembled from various countries at the Louvre. An old cutting in the Victoria and Albert Museum says that, "an English painter, of the name of Glover, has recently attracted the notice of the lover of the Arts in the Grand Gallery of the Museum at Paris. Placed before two of the finest landscapes of Poussin and Claude Lorraine, he is engaged upon a picture of the same kind about six feet wide by

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\* This view is supported by the *Annals of the Fine Arts for MDCCCXVIII.*, p. 170.



four high. It is by no means a copy ; the great French masters only serve to animate the genius of the English artist. Everything is original in his composition, which represents an immense extent of country, and which, even in its present state, gives a very high idea of the talents of the painter. What shews, above all, that he must have studied a long time, and made Nature herself the object of his study is, that he has before him neither sketch nor studies of any kind." The picture was exhibited at the Salon in 1814, and Louis XVIII. "ordered a gold medal to be struck in its honour. This was prevented by the return of Napoleon, who, however, also admired the picture and sent it with a medal to England, whither Glover had already fled."\* In 1817 Glover sent it to exhibition of the Oil and Water Colour Society. A contemporary description states that, "a rich autumnal light is shed over the whole scene, cattle are seen browsing at the foot of a mountain knee-deep in the mown grass, whose fragrance one almost feels ; several human figures are collected in a valley, some loitering about, some reclining in the shade, some amusing themselves with various sports, but every look and every movement seems in unison with the season."† Another

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\* L. Binyon, *John Crome and John Sell Cotman*, 1897, p. 28 ; see also Roget, *op. cit.*

† From a book of old cuttings at South Kensington.

critic refers to "the fierce red colour in this picture of disjointed objects." \* Glover's pupil, Edward Price, saw the picture, badly cracked, in a dealer's shop at Birmingham in 1853.

About this time, Glover bought a property near Ullswater. The house, situated on the Place Fell side of the lake, near its head at Patterdale, once belonged to Wordsworth. Glover lived there for two years, after which he sold the property for £1,100, so as to be able to buy a painting by Claude. He appears then to have returned to London; the precise date of this episode is not certain. It may have been after 1824. *The Annals of the Fine Arts for MDCCCXVIII.*, p. 529, state that Glover is in the vicinity of the Lakes.

On the 24th April, 1820, he opened an exhibition of his own, which he continued for several years. It was held in the galleries at 16, Old Bond Street, opposite Stafford Street, which had been occupied successively by the old Water Colour Society and the Associated Artists in Water Colours. He asked Turner to join him in the speculation, but he declined. The exhibition was open from nine till dusk, the price of admission was a shilling, and the catalogue cost sixpence. Two of the annual catalogues are given below *in extenso* in an

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\* From a book of old cuttings at South Kensington.

appendix. Besides pictures and drawings by his own hand, Glover included works by his son William and his pupil Edward Price, together with two paintings by his favourite old master, Claude, for which he had paid 1,000 guineas and 800 guineas respectively. For Glover would have liked to have been considered as the "English Claude."

The oil paintings and water-colours were hung in different rooms. The most conspicuous picture at the 1820 exhibition was *A View of Tivoli*, with the Campagna in the distance. A critic wrote of it, "The middle ground and distance are exceedingly fine. Everything is made out in the most beautiful variety of form and tone, while the whole is entirely divested of harshness and united in the most perfect harmony. The blue line of the City of Rome in the distance, with the dark dome of St. Peter's rising majestically above the more humble edifices, presents a very grand and natural appearance." Some of the largest pictures were priced at 300 guineas. For a picture of Durham Cathedral, afterwards at Lambton Hall, Glover once received 500 guineas.

It is rather strange that Glover should never have been elected to the Royal Academy. He does not, however, seem to have been popular there, and Academicians are said to have



referred scornfully to his "annual manufactory." He was probably not unduly depressed at this lack of recognition, for he was financially more successful than the majority of the Olympians. In 1823 he was one of the founders of the Society of British Artists, which still flourishes as one of the "Royal" art institutions. Glover sent seventeen works to its first exhibition in 1824, and continued to exhibit there till 1830, while two of his pictures belonging to the miniaturist S. J. Stump appeared there in 1832. Glover remained nominally a member of the Society till his death. It may here be mentioned that he was a not infrequent, though irregular, exhibitor at the British Institution from 1810 to 1827. He also contributed to sundry provincial exhibitions.

No exact record exists of Glover's various visits to the Continent. As stated above, he went to Paris in 1814, and may possibly have visited the Rhine in the same year, for he exhibited a view of the Drachenfels near Cologne in the following year. In 1815 he went to Switzerland and the next year he talked, says Uwins, of going to Italy and making three thousand sketches there. Whether he then fulfilled his intention may be doubted, but that he did go to Italy, probably more than once, is proved by the fact that he exhibited views of that country in 1824-1829, and another visit to Switzerland

seems to be indicated by the Swiss and Alpine views which he showed in 1827-1829.

It is possible that his Ullswater period of occupation falls within the 'twenties, and not before 1820 as suggested above. At all events he appears\* to have purchased a house and some land there during this period, with a view to retiring. He changed his mind, however, and decided, for reasons which are obscure, to emigrate† to the Swan River Colony, now called Western Australia. His departure from England must have taken place in the latter part of 1830 or the beginning of 1831, but he had been making his plans for some time beforehand, for all his remaining finished drawings in water-colours, "consisting of many of his most magnificent and favourite productions on stretching frames, and others mounted for the portfolio, hitherto reserved by him as the finest specimens of his talents," as well as English, Scottish and Swiss landscapes and many "Claude-like Italian views and compositions" in oil were sold by auction at Stanley's rooms at 21, Old Bond Street

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\* *Gentleman's Magazine and Art Journal*, loc. cit.

† To some extent, Glover's emigration is paralleled by that of Charles Catton, Jun. (1756-1819), the animal and landscape painter, who in 1804, having acquired wealth, emigrated to America with two daughters and a son and took a farm on the Hudson River, where he continued to paint occasionally. William Birch (1755-1834), the enamel painter, emigrated in 1794 to Philadelphia. John Alexander Gilfillan, the landscape painter, went to New Zealand in the 'forties to take up farming, though he subsequently obtained an appointment in the post office at Melbourne.



Fig. 3

LANDSCAPE

*Water-Colour*





on the 18th May, 1830.\* It is not known what were the proceeds of the sale. Glover had already disposed of his house in Montagu Square. He was now a wealthy man; according to a cutting of 1830 at South Kensington, he was said to be taking £60,000 with him to the Antipodes—"we cannot understand," the writer remarks, "how the emigration of men of such property can benefit this country."

Glover did not settle, after all, in Australia, but in Van Diemen's Land, now called Tasmania. Possibly he visited Italy again before leaving Europe, for his sketch book dated 1824 at South Kensington, in which is a view on his property at Ullswater, also contains Italian landscapes dated 1831 and others which may be Tasmanian; on the other hand, the Italian subjects may have been worked up from earlier sketches.

Glover took his entire family with him, except a daughter who had married a London organist named Lord. He appears to have had four sons and two daughters,† although Miss Moserby told Farington on the 20th April, 1808, that he had ten children. Two of his sons, John and William, became artists and drawing masters. John exhibited from 1808 to 1829. In 1808 he or his brother William set up with

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\* *The Times*, 12th May, 1830, etc.

† Roget, *op. cit.*, vol. I., 195.

Glover's pupil, Allport, as a drawing-master at Birmingham. I am not acquainted with John's work. William Glover, doubtless named after his grandfather, exhibited from 1813 to 1833. He appears to have resided with his father in London, and several of his pictures were shown at the latter's exhibitions in Bond Street. Glover's sketch book at South Kensington bears the initials W. G. inside the cover ; if these were written by the father to designate William as its inheritor, the inscription "Hy. G." in the sketch book at the British Museum may possibly indicate that another son was called Henry.

Glover arrived in Tasmania in March, 1831. He bought property there and, as I have been informed by a grandson, had a large sheep farm, on which, surrounded by his children and grandchildren, he led a sort of patriarchal existence. He continued to exercise his art. Some of his pictures he sold to liberal colonists ; others he sent to England for sale ; with others he stocked his own house. In 1847 he sent some of his works to an exhibition at the Launceston (Tasmania) Mechanics' Institute. The British Museum Library has a catalogue (1868) of a collection of pictures by Glover, belonging to Mr. C. Bowles, which included views of Tasmania.



Glover was the first to ascend on horseback the antipodal Ben Lomond; he was accompanied by Mr. Batman, an explorer, and some Australian natives. A tribute seems due to the memory of the animal which raised his eighteen stone to the altitude of five thousand feet.

John Skinner Prout (1806-1876) visited Glover in Tasmania about 1845, and drew the portrait from which the engraving reproduced as a frontispiece was made. Glover is said to have objected to his portrait being taken, so Prout made the drawing while he was asleep.

Glover painted little during his last few years, but spent most of his time reading, especially religious books. "During his last illness he restrained every appearance of suffering, lest it should pain those by whom he was surrounded. He had lived at peace with all men in this world, and died, calm and unruffled, on 9th December, 1849," at the age of eighty-two. His aged widow survived him. His estate was sold for £10,000.

Of Glover's water-colour technique we have several descriptions. Miss Moserby told Farington on the 20th April, 1808, that "when He begins a drawing He first *finishes* the Sky which He does with proper colours, but all the other parts of the drawing He first washes with bluish grey tints made of Indigo & India Red & towards the foregrounds of a warmer tint. In

this manner He produces almost a finished effect before he lays on any colours; which is His last act." Another pupil, Edward Price, says : " I think . . . that Mr. Glover's method with his water-colour drawings was always the same. I think that he invariably made a finished drawing in Indigo, Indian Red and Indian Ink ;\* and then he coloured it. He had a glass of water, and a white plate upon which he mixed his tints; and he worked with a spread camel's hair pencil. With this little implement he produced a great number of drawings under a great variety of expressive effects, and there was a perfection of work which none of his pupils ever attained. With these means, and rapid handling, he could express with wonderful truth a gleam of light upon a wooded hill or passing shade across a mountain range, or any transient effect. . . . I think Mr. Glover always used the common drawing board and the drawing paper by Whatman of that description. I imagine that he never used either hot-pressed paper or the rough paper. Before he commenced his 'neutral tint' he put on the paper a gradation of warm colour, beginning at the top with water farthest from the sun and increasing the strength to the bottom

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\*The writer adds : " The Blue that Mr. Glover used has disappeared from many of his drawings, from all probably in which he used large portions of Indian Red. I think that the Blue has not left the drawings which were principally Blue and Indian Ink."

of the picture, or rather till he was below the horizon. He used Yellow Ochre and sometimes Light Red. If he had a soft cloudy effect to give, he made the paper damp, and while it was in that state he put in the sky. Then, with his 'neutral tint' of Indigo and Indian Red he put in his distances, and nearly finished his work as he came to the foreground, reserving washes of this neutral tint to complete his effect. After this he used colour. He used very few colours, and those the most simple. Mr. Glover rarely used the sponge. Neither had he occasion to practise any device to alter his work. He was not liable to mistakes. Whatever his head approved, his hand was free to execute."\*

Glover's early manner can be studied in two drawings at the British Museum. *The Fisherman* (Fig. 1), is rather broadly handled, and shows the influence of Payne in the treatment of buildings and rocks; there is no trace, unless on a small tree on the right, of the typical Glover foliage done with a split or twisted brush; the figure is not very well drawn; the high lights on the water in the foreground are partly obtained by scraping. The other, a *View of a Town*, also shows some of Payne's influence, *e.g.*, in the foreground, and the manner of throwing a shadow across

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\*Roget, *op. cit.*, Vol. 1., pp. 306, 307.



it. There is a good deal of red in both drawings, but especially in this one. In the fairly early upright view with a castle, also at the British Museum, there is again a good deal of red, and there is a suggestion of Payne in the treatment of the castle; but here we have the rudiments of Glover's typical foliage and manner of representing light and shade. *Bracklin Fall, near Callander*, is much more advanced and characteristic; it is small, but shows fine "aerial perspective," a clever effect of luminosity in the distance, and breadth combined with detail.

The split-brush treatment of foliage, to which Pyne\* alludes, is one of the most characteristic features of Glover's drawings. It does not occur in his earliest works. It was imitated by some of his pupils, and something similar is found occasionally in the work of G. Pickering, Andrew Nicholl and B. C. Watkins. "His foliage," wrote a critic,† "is executed in a way that gives the appearance of finish, but with the disadvantage of sameness." Another characteristic of the Glover manner is the way in which the high lights are left, often in a number of little bright patches. It is difficult to describe this, but it

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\* *Somerset House Gazette*, Vol. I., pp. 132-3, 145.

† *Magazine of the Fine Arts*, I., 1821, p. 128.

will be apparent to any one who studies his drawings. He was exceedingly skilful in painting a landscape with different shades of Indian ink (cf. Fig. 4). He must have had a remarkably delicate feeling for the minutest *nuances*, and he was thus able to express with extraordinary success the evanescent effects of light, shade, distance, mist and atmosphere. He also showed great skill in depicting still water. Though he produced many compositions, they embodied the results of close, patient and loving study of nature. His handling is often minute, but he achieved a broad general effect, and most of his compositions breathe a spirit of repose. He was, like other painters, uneven, and some of his subjects did not lend themselves to the full display of his powers, but few of his contemporaries could surpass him when he showed his typical qualities at their best. He was somewhat timid as a colourist, and the appearance of many of his drawings is almost that of monochrome, partly in some instances owing to fading, a tendency which was sometimes due to his use of indigo. His drawing of trees was criticised at one time as too bush-like, but later, perhaps, under the influence of Claude (cf. Fig. 3), he succeeded better in expressing their true character.

His oil landscapes have many of the characteristics of his water-colours, but are on the whole, perhaps, less satisfactory. He was less successful in adding high lights, as in his oil paintings, than in leaving them, as in his water-colours. One of the best of his oils is a view of Greenwich belonging to Colonel M. H. Grant, in which the influence of Claude in the treatment of light and atmosphere is apparent. The National Gallery has an oil painting by Glover, and two, one of which is very large, can be seen at South Kensington; others are listed in the appendix. For a discussion of his oil technique the reader may consult Colonel Grant's great work, now in the press, on the early English landscape painters.

Of Glover's paintings of animals I am unable to write much from personal knowledge. The soft-ground etching of cows at the British Museum is not very good, but is probably an early production; in composition it reminds one of Paul Potter, whose work Glover studied. The cattle in Glover's landscapes\* are usually adequate without being remarkable as animal studies. But if we are to believe tradition, the well-known incident of the birds and the grapes in Zeuxis' picture was paralleled by Glover! It is said that a pet starling once tried

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\* *E.g.*, in the large oil landscape at South Kensington.







Fig. 4

ITALIAN LANDSCAPE

*From a sketch book in the Victoria and Albert Museum*

*Indian Ink*

to escape from his room over the back of a cow in one of his large pictures, and that a bull-dog tried to attack a bull in another. An old cutting of May, 1817, at South Kensington, says: "A Correspondent, who was present when the Dog is supposed to have barked at the well painted Goats of Mr. GLOVER . . . insists upon it that the Dog did not mean to frighten the Goats, but that it was a mere *how d'ye do* to EDWIN LANDSEER'S Mastiff, which hangs immediately above them, the painter of which is only 15 years of age." While some praised his almost life size *Cattle painted from Nature* at the 1817 Academy Exhibition, an unfriendly critic described it as "in a great measure a waste of canvas, for a bull as large as life, standing and staring at you with a most familiar sang-froid air, is an object which would border on the ridiculous, except from such a hand as POTTER'S." A water-colour cattle-piece by Glover is reproduced in Fig. 2.

An account of Glover's work would not be complete without a mention of his occasional portraits, and of the models of an ass and foal and a cow which he exhibited in 1817, possibly in emulation of Robert Hills.\* A critic wrote†

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\* See the *Quarterly* on Hills, page 29.

† *Annals of the Fine Arts* for MDCCCXVII., II., page 86.

“Mr. Glover has in these models given another proof of the success that universally attends a painter in his efforts at sculpture.” These statuettes are, however, the only models which Glover is known to have made.

# Works by Glover in Public Galleries

*Water-Colours unless otherwise stated.*

## LONDON. *Bethnal Green Museum.*

Landscape with Cattle. 29½ins. × 44ins.

## LONDON. *British Museum.*

A Ruined Castle. 11½ins. × 9½ins.

Bracklin Fall, near Callander. 5½ins. × 4½ins.

Evening on the River. 8½ins. × 15½ins.

Landscape with Cattle. *Sepia*. 3½ins. × 5½ins.

The Rainbow. *Sepia*. 3½ins. × 5½ins.

On a River. *Sepia*. 3½ins. × 5½ins.

A Woodland Prospect. *Indian Ink*. 3½ins. × 5½ins.

Sunrise over Hills. *Indian Ink*. 3½ins. × 5½ins.

Warwick Castle. *Indian Ink*. 3½ins. × 6½ins.

The Fisherman. 13½ins. × 18½ins.

View of a Town. 14½ins. × 19½ins.

A Sketch-book with Landscapes, chiefly in *Indian Ink*.

An Etching of Cattle.

## LONDON. *Tate Gallery.*

Landscape with Cattle. *Oil*. 19½ins. × 27ins.

## LONDON. *Victoria and Albert Museum.*

Hilly Landscape with Castle. *Oil*. 59½ins. × 94½ins.

Mountainous Landscape with Torrent. *Oil*. 21ins. × 28½ins.

\*Tivoli. 11½ins. × 16½ins.

\*Windsor Castle. *Neutral Tint and Indian Ink*. 10½ins. × 15½ins.

\*Port Aberglaslyn, North Wales. 12ins. × 16½ins.

\*Landscape View in North Wales (P). 7½ins. × 11½ins.

\*Roslin Chapel with Castle, near Edinburgh. 4½ins. × 5½ins.

Landscape—Windsor Castle in the distance. 16½ins. × 24½ins.

The Canal, Chester. 14½ins. × 12½ins.

Mountain Landscape. 12ins. × 17½ins.

Carlisle Cathedral from the North-East. 6½ins. × 10½ins.

The Teign near Drewsteignton. 10½ins. × 16½ins.

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\* In the Circulation Collections, not always available for inspection in London.



Landscape with Waterfall.  $22\frac{1}{8}$ ins.  $\times$   $35\frac{1}{8}$ ins.  
Martello Tower by a Stream.  $11\frac{1}{8}$ ins.  $\times$   $8\frac{1}{2}$ ins.  
Sketch-book of 78 leaves containing views of the Lake District,  
Matlock, London, Italy, etc., chiefly in *Indian Ink*.  
 $7\frac{1}{8}$ ins.  $\times$   $10\frac{7}{8}$ ins.

**BARNARD CASTLE.** *Bowes Museum.*

Cattle Piece. *Oil.*

**BIRMINGHAM.** *Corporation Art Gallery.*

Landscape with Trees and Cattle.  $11\frac{3}{4}$ ins.  $\times$   $16\frac{1}{2}$ ins.  
Mountain Stream.  $20\frac{1}{2}$ ins.  $\times$  29ins.

**BROOKLYN.** *Museum.*

Warwick Castle. *Oil (P).*

**DUBLIN.** *National Gallery.*

Landscape with Cattle.

**LEICESTER.** *Corporation Art Gallery.*

Landscape. *Oil.*

**MANCHESTER.** *Whitworth Institute.*

Caerphelly Castle, South Wales.  
Ely, Cathedral in the distance.  
Landscape with Waterfall.  
On the Tweed.

**MELBOURNE.** *National Gallery.*

Tasmanian Landscape.  $9\frac{1}{2}$ ins.  $\times$  7ins.

**PRESTON.** *Corporation Art Gallery.*

Landscape. *Oil.*  $43\frac{1}{4}$ ins.  $\times$   $60\frac{1}{2}$ ins.

**PWLLHBLI.** *Llanbedrog Art Gallery.*

View in North Wales.  
View on the River Dee.

**WOLVERHAMPTON.** *Art Gallery.*

Landscape (ascribed to Glover). *Oil.* 45ins.  $\times$  33ins.

# List of Works exhibited by Glover in London.

## Abbreviations :—

B.I.—British Institution.

O.W.C.S.—(Royal) Society of Painters in Water-Colours.

R.A.—Royal Academy.

S.B.A.—(Royal) Society of British Artists.

Dimensions, where given, are those of the frames.

The spelling of the Catalogues is followed exactly.

- |               |   |
|---------------|---|
| 1795 R.A.     | 583. View near Derby  |
|               | 591. View of Ryddol, Cumberland                                   |
|               | 617. View near Ingersby, Leicestershire                           |
| 1799 R.A.     | 153. Sun set  |
| 1801 R.A.     | 244. The dead ass   |
|               | 398. View at the Devil's-bridge                                   |
|               | 467. View near Dolgelly   |
|               | 498. View near the Devil's bridge                                 |
|               | 503. View near Dolgelly   |
| 1803 R.A.     | 395. Scene at Matlock   |
|               | 455. Water-fall at Sir Michael Fleming's                          |
|               | 475. High Tor, at Matlock   |
|               | 519. Scene near Knaresborough, Yorkshire                          |
|               | 527. Park at Sutton Coldfield                                     |
|               | 545. South Wingfield  |
| 1804 R.A.     | 387. Cruachan Ben, from Dalmally, Scotland                        |
|               | 568. The Frossacks ( <i>sic</i> ), at Loch Catherine,<br>Scotland |
| 1805 O.W.C.S. | 1. Crowland Abbey   |
|               | 13. The Ouse bridge at York                                       |
|               | 30. Inverary: Morning   |
|               | 38. Cattle and figures, Morning                                   |
|               | 41. A waterfall between Llanrwst and Conway                       |
|               | 71. Stormy sun set, figures passing a ford                        |
|               | 81. Wythburn lake, Cumberland                                     |
|               | 89. Evening, a composition  |

92. Ben Vennue, near Loch Catherine (*sic*), Scotland
  98. Mid-day, a composition
  116. Cauldron Llyn, Scotland
  120. Ben-Amoore, Scotland, a partial shower
  127. Markland Gripps, Nottinghamshire
  137. Thunder storm at sun-set, a composition; the sky from nature
  143. Morning, a composition
  152. Moonlight, a study from nature
  163. Snow
  194. York Minster, with cattle
  218. Tweeddale
  251. Singular effect of a thunder storm
  259. Glen Finglass, sunshine and distant rain
  263. A lake, still warm evening; a composition
  267. The rock, called the Cobler, at Arroquhar, Scotland
- 
- 1806 O.W.C.S.
14. View in Osberton Park, Nottinghamshire
  19. Composition, morning
  30. Ulswater. Morning
  44. Windermere, from above Low Wood
  64. Keswick
  85. Whitby Abbey, Yorkshire
  103. Stirling Castle
  116. Ulswater, from the road to Matterdale
  149. Durham Cathedral and Castle
  178. Ulswater
  208. St. Nicholas's Church, Newcastle on Tyne
  233. Durham. A storm
  242. Durham. Morning
  256. On the Greta, Yorkshire
  265. Rydal Head, Westmoreland
  279. Markland Gripps
  289. Bridge at Buttermere
  299. Ulswater
  300. Near Oban, Scotland
  301. Brough Castle
- 
- 1807 O.W.C.S.
2. Lowdore
  4. Skiddaw, storm passing off
  44. Windermere
  80. Wirksworth
  86. Morning

- 109. Cottage in Marchington Woodlands, Needwood Forest
- 120. Durham—morning
- 121. View near Keswick
- 122. Morning
- 128. Sun-set, Stow
- 138. Derwent water—mid-day
- 142. Pruddoe Castle
- 145. Near Coniston water
- 147. Patterdale
- 154. Evening
- 160. Near Ashbourne, Derbyshire
- 172. Lowdore
- 180. View on the Thames. from Pembroke house
- 194. Barnard Castle, Northumberland
- 203. Derwent water, mid-day
- 204. Corsa Pike, at day-break
- 212. Sun set, a harvest field
- 217. Land storm
- 218. Kirkstall Abbey
- 224. At Buttermere
- 226. View on the Devonshire coast, the isle of Lundy in the distance
- 261. Lancaster
- 293. Evening
- 295. Durham
- 300. Lowdore, with part of Derwent water
- 307. View near Litchfield
- 314. Twilight
- 316. View on the grounds at Whitfield, the seat of W. Orde, Esq.
- 324. Ulswater, from Gowbarrow Park

- 1808 O.W.C.S. 13. Mercury, Argus, and Io
- 14. Montgomery Castle
- 46. Ulswater
- 48. Near Needwood Forest
- 53. In the vale of Newlands
- 63. Castle and port of Tenby
- 86. Pembroke Castle
- 98. Neath Valley
- 107. Evening
- 113. St. Catherine's Isle, at Tenby
- 118. Pembroke Castle
- 166. In Wensley Dale
- 181. At Chepstow



- 194. The parson's bridge
- 195. View at Pont Nedd Vaughan, South Wales
- 199. The Devil's Bridge, a storm
- 204. Castle Mole, South Wales
- 221. Pont Nedd, Vaughan
- 238. St. David's Palace, South Wales
- 243. Part of Derwentwater, with cattle
- 261. Llanidloes Bridge
- 264. Bridge at Yoxall
- 265. Sutton Coldfield
- 270. Loch Catherine
- 271. The Devil's Bridge
- 274. Kidwelly Castle
- 275. Windsor Castle
- 283. Chepstow Castle
- 285. Bridge near Garstang

- 1809. O.W.C.S. 3. Farm yard, Winter
- 43. Twilight
- 46. Conway Castle, stormy sky
- 51. Falls on the Machno, N. Wales
- 55. Moel Siabod, N. Wales
- 78. Conway Castle—morning
- 86. Greenwich
- 100. Coldicott Castle, S. Wales
- 108. View on the Heder
- 109. Falls of the Conway
- 112. Evening, with cattle
- 118. Llanrwst Vale
- 176. Llanrwst market place
- 179. Conway Castle, moonlight, study from nature
- 180. Gwydier woods, study from nature
- 223. Summer evening, with cattle
- 225. Needwood Forest, Tutbury Castle in the distance
- 231. View near Milthorpe—evening
- 247. Conway Castle
- 250. Morning, with cattle and figures
- 269. Evening, near Sutton, Coldfield (*sic*)
- 271. View near Sutton, Coldfield (*sic*)
- 274. Chepstow Castle
- 283. Conway Castle—evening
- 301. Greenwich
- 314. Caernarvon Castle
- 317. Boy and ass, study from nature

1810. R.A. 485. Landscape
- O.W.C.S. 125. Windsor Castle, from Cranbourn Lodge  
 132. The new Bridge over the River Conway, in Llanrwst Vale  
 139. Eagle Cragg, Borrowdale  
 143. Evening  
 150. Caernarvon Castle  
 181. Morning  
 191. Moel Siabod, and Snowden, from near Dolwyddelan Castle, North Wales  
 196. Windsor Castle  
 201. Evening  
 299. Evening—Scene in Norbury Park, Surry  
 304. The Aquaduct, near Llangollen  
 320. The Devil's Bridge, South Wales
- B.I. 203. A landscape, Evening 3ft. 4in. × 4ft. 7in.
- 1811 O.W.C.S. 15. Durham Cathedral and Castle  
 16. Greenwich  
 28. Furness Abbey  
 34. Bridge over the Kennet at Reading  
 51. Rydal Head, Westmorland  
 56. Windsor, from Eton  
 58. Scene on the Rothay, near Wyndermere (*sic*)  
 66. Neath Valley  
 78. View near Tenby, South Wales  
 88. Gwyder Wood, North Wales  
 98. Ulswater with Cattle  
 100. Morning, a Scene near Chirk, North Wales  
 106. Kirkstall Abbey, Morning  
 118. At Milthorpe, Lancashire  
 125. Cattle and Figures  
 131. Ulswater—Morning  
 140. Furness Abbey  
 161. Scene on the River Dee Llangollen and Castle Dinas Brann in the distance  
 193. Distant View of Greenwich  
 195. Pont Aber Glasslyn, from the Tra Maddock River  
 221. Ulswater—Breaking up of a misty Morning  
 241. Between Corwen and Llangollen  
 267. Hampstead Heath  
 304. Morning  
 345. The new Bridge over the River Conway, near Bettus (*sic*), North Wales

- B.I. 276. A view of Elter water and the Conistoun mountains, Westmorland 7 ft. 4 ins. × 10 ft. 6 ins.
- 1812 R.A. 305. A view of Kirkstall abbey
- O.W.C.S. 19. Early Morning  
 74. Neath Valley  
 80. Sundridge Church, Kent  
 82. Windsor  
 88. A Storm, near Keswick  
 93. Cattle and Figures—Evening  
 146. Waterfal (*sic*) at Ambleside  
 183. Durham Cathedral  
 195. Scene at the New Bridge over the River Conway  
 199. Windsor, from Cooper's Hill  
 201. Morning  
 204. A Scene near the Devil's Bridge  
 209. View of Ulswater, and Lyulph's Tower  
 212. Scene near Capel Carig  
 223. Windermere  
 250. Cockermouth Castle  
 262. View of London, from Milbank  
 268. Windermere, mist rising from the Lake  
 287. Torbay
- B.I. 99. Landscape, with cattle—morning. 3 ft. 2 ins. × 3 ft. 6 ins.  
 152. Durham Cathedral. 6 ft. 3 ins. × 9 ft. 3 ins.  
 167. Cattle and figures. 4 ft. 9 ins. × 7 ft. 3 ins.  
 187. Bradley Woods and Mill, Devonshire. 2 ft. 6 ins. × 3 ft. 2 ins.
- 1813 O.W.C.S. 195. Mary Church, Devonshire  
 205. View of Loch Katrine  
 214. View of Ben Venue  
 218. View of Lambton Hall, on the River Weir, near Durham.—The seat of John Lambton, Esq.  
 222. View of the Entrance of Torbay, Devonshire.  
 234. View of Conniston Lake  
 240. View of Mount Olympus and Town of Brusa  
 249. Westminster Abbey, from the Green Park.
- 1814 O.W.C.S. 45. Loch Katrine  
 47. Trossacks at Loch Katrine  
 54. Scene near Montgomery  
 58. Moonlight. The Ouse River at York

- 75. Conway Castle
- 78. Sunset.—Midsummer
- 102. At Matlock.—Mist rising
- 107. Snow Piece.—View at Mainie, near Sutton  
Coldfield
- 111. Benn Vennue
- 126. Llanidloes Church
- 135. At Matlock
- 148. View near Keswick
- 180. Landscape, Cattle, and Figures
- 207. Morning, at Matlock
- 211. Bridge at Old Windsor
- 220. At Matlock.—Early Morning
- 222. View at Matlock, near the High Torr (*sic*)
- 229. At Matlock.—Misty Morning
- 236. At Matlock, from the Bridge
- 237. Kenilworth Castle
- 238. Elter Water
- 252. Stirling Castle
- 256. Coniston Lake

- 1815 O.W.C.S.    2. Greenwich Hospital, London in the Distance
- 66. The River Bratha, Westmoreland
- 68. Ulleswater. Moonlight
- 76. Moel Shabod (*sic*), and Dolwyddelen Castle,  
North Wales
- 87. Ulleswater. Stormy, Sun set (*sic*)
- 90. Matlock Church
- 138. Pevensey Castle, Sussex
- 142. Lancaster, after Sun-set
- 157. Ulleswater, Cumberland
- 159. Conway Castle, North Wales
- 179. View of Matlock, High Torr, Derbyshire
- 203. Miserdine, the seat of Sir Edwin Sandys, Bart.  
Gloucestershire
- 205. View on the Rhine, Drackenfeldts (*sic*) and  
Gotesberg (*sic*) Castles
- 247. View near Stuarts house at Loch Katrine
- 252. Furness Abbey
- 283. The Rydale Mountains, Westmoreland
- 285. Roslyn Castle, Scotland
- 322. Caernarvon Castle

- B.I.            213. Jacob taking charge of the Flocks and Herds  
of Laban. 6ft. 6ins. × 9ft. 4ins.



1816. O.W.C.S. 1. View at the Village of Lech, near Kirby,  
Lonsdale (*sic*)  
22. Greenwich Hospital  
41. View of Mont Blanc, and Lake of Geneva,  
from the Jura  
46. Cattle and Figures, Sun-set  
47. View on the River Berris, between Berne and  
Basle, Switzerland  
54. Nant-y-Bellan, North Wales  
65. Cattle. The last Gleam of the Setting Sun  
79. Bala Lake, painted from Nature  
81. Warwick Castle  
105. Cattle Piece, passing Shower  
110. Elter Water and Furness Fells. Study painted  
on the Spot  
116. Landscape with Cattle  
117. Mill near Newton, Devonshire  
120. Randcomb Park, the Seat of Sir Wm. Guise,  
Bart., Gloucestershire  
123. Sun-set. Dusty Road  
126. View near Cranbourn Lodge, Windsor Forest,  
with Cattle  
127. Bala Lake. Painted on the Spot  
137. Randcomb Park  
146. Randcomb Park  
150. Warwick Castle  
155. Crucis Abbey, Vale of Llangollen  
162. Ereinbrightstein, from Coblentz  
181. Day-break, Oxfordshire  
182. Lake of Geneva, and Mont Blanc  
184. View at Beenham, Berks  
187. Ullswater  
218. Ullswater, breaking up of a Misty Morning  
219. View at Matlock  
220. Snow Piece  
238. View in the Vale of Munster. Mist rising.  
Switzerland  
243. La Bathia, Switzerland, a Cottage covered  
with Vines  
311. Lake of Geneva, and Lausanne
1817. O.W.C.S. 29. Gold Rill Beck, Patterdale  
32. Leathe's Water. Helvellyn in the distance  
34. Windermere. Painted on the Spot

35. Landscape, composition. This Picture was painted in the Louvre at Paris, in the autumn of 1814, was exhibited in the biennial exhibition of that year with the works of the Parisian artists, and obtained for Mr. Glover the honour of a gold medal from his majesty Louis the XVIIIth
  39. Leathe's Water. Skiddaw and Saddleback in the distance
  44. Ullswater. Painted on the Spot.
  51. Moonlight
  63. Barnard Castle, Northumberland
  100. Landscape. Composition
  108. Landscape. Morning
  121. Landscape with Kenilworth Castle
  123. Cattle painted from Nature
  125. Landscape. Composition, with the Temple of Cybele
  126. Rendcomb Park, Gloucestershire, the seat of Sir William Guise, Bart.
  129. Goats, painted from Nature
  134. Goats. Study from Nature
  209. Windsor Castle from near Cranbourne Lodge
  230. View near the Source of the River Coaway, North Wales
  243. Penmachno Mill, North Wales
  304. A Cow. modelled from Nature
  305. Ass and Foal, modelled from Nature  
"Casts from these Models may be purchased of the Clerk who attends the Room."
- B.I.
61. A Farm yard. 2ft. 8ins. × 3ft. 2ins.
  86. Cephalus and Procris. 3ft. 3ins. × 3ft. 11ins.
1818. B.I.
41. View near Chepstow, painted on the spot  
3ft. 8ins. × 4ft. 10ins.
  133. A Landscape, with a Sybil's Temple; composition. 7ft. 1in. × 10ft.
  196. Ravencragg near Whythbourn Lake; Westmoreland. 2ft. 6ins. × 3ft. 3ins.
  257. Goodrich Castle; painted on the spot. 3ft. 4ins. × 4ft. 7ins.
  275. Goodrich Castle. 3ft. 4ins. × 4ft. 7ins.
  286. Ravencragg near Wythbourn lake, Westmoreland. 2ft. 7ins. × 3ft. 3ins.
1819. B.I.
224. Tintern Abbey. 4ft. 3ins. × 5ft. 6ins.
  237. Durham Cathedral. 2ft. 3ins. × 4ft. 3ins.

1824. S.B.A.
1. Italian Scene
  23. Portrait of the Marquess of Waterford
  52. A Scene near Byland Abbey, Yorkshire
  64. The Alps, near Suza, Italy
  104. A Favourite Haunt of my Youth, in Leicestershire
  125. Scene near Caulke Abbey, Derbyshire
  182. Rivalix (*sic*) Abbey
  187. Snowdon and Llanberris Lake
  194. Pickering Castle, Yorkshire
  196. Narcissus
  207. Windsor Castle
  211. Ullswater, from Gobray Park
  246. Sleeping Child
  248. Rhiader Du, near Tan-y-bwlch, North Wales
  261. St. Lawrent Ruine, near Lago di Bolsenna, Italy
  320. View of Orvieto and Lago di Bolsenna
  322. Rivaux Abbey
- 1825 B.I.
109. Middle Hill, the Seat of Sir Thomas Phillips, Bart. Worcestershire. 3ft. 7ins. × 4ft. 10ins.
  342. Ullswater, early Morning. 3ft. 6ins. × 4ft. 9ins.
  354. Favourite Haunt of my Youth. 6ft. 5ins. × 9ft. 4ins.
- S.B.A.
33. Ullswater, from Place Fell
  80. Middle Hill, the seat of Sir T. Phillips, Bart., Worcestershire
  84. View near Caulk Abbey, Derbyshire
  156. Goldric-beck, Patterdale
  159. The Lover's Walk, Matlock
  160. Conway Castle; Moonlight
  185. Scene in Epping Forest: painted on the spot
  186. Scene in Epping Forest
  190. Grisedale Pikes, near Patterdale, Cumberland
  220. Helvellyn, on the Road to Keswick
  245. Borrowdale, Cumberland
  250. Castle Dinas Bran, near Llangollen
  255. View in Epping Forest
  282. Ullswater, from Patterdale
  324. Ethelston Abbey, on the Tees
  386. Skiddaw, Cumberland (*Water-colour*)
  390. Evening, with Cattle (*Water-colour*)
  396. Lovers' Walk, Matlock (*Water-colour*)
  533. The Coliseum (*Water-colour*)
  547. Neath Valley, South Wales (*Water-colour*)

- 1826 S.B.A.      22. Rosslyn Castle  
                     45. Rocky Coast and Cavern, in the Isle of Bute  
                     205. Windsor Castle  
                     236. Valley-Crucis Abbey, near Llangollen, North Wales  
                     267. Island of Bute, with the two Lakes, Loch Quien and Loch Fad, the latter the Country Retreat of Mr. Kean; Arran in the distance  
                     275. Ben Nevis, with the Entrance of the Caledonian Canal; the unfortunate Steam-Boat, the Comet, about to enter  
                     283. Edinburgh, from the Island of Inch Keith  
                     321. Sun Set—the Island of Bute, and Arran in the distance.  
                     327. A very ancient Ruined Chapel in the Isle of Bute,—Arran in the distance  
                     381. The Temple of Vesta at Tivoli  
                     401. The Kyles of Bute—the last gleam of Setting Sun  
                     431. Portrait of a Lady  
                     456. Temple of Vesta at Tivoli (*Water-colour*)  
                     468. Lowther Castle (*Water-colour*)  
                     478. Pont Nedd Vaughan, South Wales (*Water-colour*)
- 1827 B.I.        126. Gold Rill Beck and Place Fell, near Ulleswater, 4ft. 3ins. × 5ft. 7ins.  
                     278. Tivoli; the Temples of the Sibyl and Vesta. the Campagna with St. Peter's in the distance. 3ft. 9ins. × 5ft. lin.

NOTE.—In the Index to the Catalogue, No. 104 is ascribed to J. Glover, but the catalogue gives the painting to W. Glover.

- S.B.A.          80. Tivoli  
                     81. The Falls of Foyers, Scotland  
                     88. Roslyn Chapel and Castle, Scotland  
                     153. The Temple at Turli—Composition  
                     214. Gold Rill Beak, near Ullswater  
                     294. A View on the Arno between Florence and Valombrosa  
                     314. Ullswater  
                     336. Shanklin Chine Inn  
                     385. The Sacristy and Chapter House, Netley Abbey  
                     437. Sandown Bay, from near Shanklin Chine, Isle of Wight  
                     472. View from Yew Craig, Ullswater  
                     505. Netley Abbey  
                     537. View from Mount Cenis, Switzerland, Llan-le-Bourg in the bottom (*Water-colour*)



- 538. View near the Lake of Lucerose, Switzerland  
(*Water-colour*)
- 703. North End, Hampstead Heath (*Water-colour*)
- 707. The Cascatelli at Tivoli (*Water-colour*)
- 713. View near the Lake of Lucerose, Switzerland  
(*Water-colour*)
- 724. Goodrich Castle, near the Wye (*Water-colour*)
- 736. Scene in Needwood Forest, Staffordshire (*Water-colour*)
- 737. Mæcenas's Villa, at Tivoli (*Water-colour*)
  
- 1828 S.B.A.
  - 50. Mont Blanc, from St. Martin
  - 129. The Vale of Avoca; or the Meeting of the waters  
in the County of Wicklow—Arklow in the  
distance (with a quotation from Moore)
  - 201. Keswick, Cumberland
  - 221. View of Nepi, Italy; Twilight
  - 246. Cattle Piece
  - 286. Evening, Composition
  - 295. View in the Alps, near Martigny
  - 310. A View on the Rhine
  - 352. Moel Vahmer, near Mold, North Wales, seen  
from the house where Wilson lived and died
  - 417. Borrowdale, Cumberland
  - 474. The Devil's Bridge, South Wales
  - 490. The Upper Lake of Killarney, from Rhonan's  
Isle
  - 693. The Fall of Foyers, Scotland (*Water-colour*)
  - 732. Island of Innisfallen, with the Ruins of a  
Monastery, Lake of Killarney (*Water-colour*)
  - 746. The Dargle, County of Wicklow (*Water-colour*)
  
- 1829 S.B.A.
  - 5. View in the Alps
  - 43. Daphnis and Chloe, in an Italian Landscape,  
with the Palace of the Cæsars, the Temple  
of the Sun and Moon, the Campagna and  
Mountains in the neighbourhood of Tivoli
  - 100. Spearing Grey Trout by Torchlight
  - 102. Trufarel, near Turin
  - 209. Llanidloes Bridge
  - 255. Composition—Evening
  - 277. Chester at Sun-rise
  - 322. Landscape, composition—a Triumphal Arch  
at Rome
  - 334. The Wye and Severn, with Chepstow Castle,  
from Wind Cliff
  - 384. Laricia, Italy
  - 460. Bradley Mill, near Newtown, Devon

- 480. Mæcena's Villa, and portrait of a very ancient Olive Tree
  - 505. Tivoli (*Water-colour*)
  - 512. Coast near Naples (*Water-colour*)
  - 523. Sun-set, a composition (*Water-colour*)
  - 549. Cattle, Storm passing (*Water-colour*)
  - 607. Borrowdale (*Water-colour*)
  - 629. Gold-rill Beck, near Ulswater (*Water-colour*)
  - 707. Bridge near Glen Gariif, Ireland (*Water-colour*)
  - 714. Composition (*Water-colour*)
  - 730. Tivoli, with Waterfall (*Water-colour*)
  - 745. Villa D'Este, at Tivoli (*Water-colour*)
  - 755. View from Penbedew, Mold, North Wales (*Water-colour*)
  - 1830 S.B.A. 772. View of Ullswater
  - 1832 S.B.A. Winter Ex. 331. Chepstow Castle—Evening (*Proprietor: S. J. Stump*)
  - 492. Llandilow Bridge, North Wales—Morning (*Proprietor: S. J. Stump*)
- 

## Glover's Exhibition at 16, Old Bond Street, 1823

- 1. The Screech-Owl
- 2. Sokebridge Hall, near Penrith, Cumberland
- 3. Genoa
- 4. Lions at Exeter 'Change
- 5. View near Vallombrosa, Italy
- 6. The great Waterfall at Tivoli, Italy
- 7. Elter Water
- 8. Composition
- 9. Ulswater
- 10. View on the River Lledar, near Dolwyddellan Castle, North Wales
- 11. Vale of Llanrwst, North Wales
- 12. Caernarvon Castle, North Wales
- 13. Kirkstall Abbey

14. Llangollen, North Wales
15. View at Matlock, Derbyshire
16. Tenby, Pembrokeshire, South Wales
17. Falls of the River Clyde, Scotland
18. Kenilworth Castle
19. Loch Katrine, Scotland
20. Langdale Pikes, near Windermere
21. View near Vallombrosa, Italy
22. Campo Vaccino, Rome
23. Derwent Water, Cumberland—storm passing
24. View between Turin and Suza, Italy, with the  
Monastery of St. Ambrose—moonlight
25. Nant Mill, near Caernarvon, North Wales
26. Conway Castle, North Wales
27. Sunset
28. View near Ulswater, Cumberland
29. Interior of Tintern Abbey, near Chepstow,  
Monmouthshire
30. Bridge of St. Maurice, Switzerland
31. Ulswater, looking toward Hallan Bay—morning
32. Scene in Borrowdale; *by Mr. E. Price*
33. Ulswater, from Gobray Park
34. Cattle piece
35. Nepi, Italy
36. A Public-House, near Loch Katrine, Scotland
37. Turtle Doves. (This has been crossed out, and  
the title, "Asti Italy," substituted in manu-  
script)
38. Patterdale, Westmoreland
39. Tivoli, Italy
40. Loch Katrine, and Benn Vennue, Scotland
41. Portrait of Mr. Glover's Mother
42. Raven Pool, on the River Conway, near  
Llanrwst, North Wales
43. Ulswater
44. Family of Monkeys
45. The Crown Pigeon, from the East Indies
46. View from Pont-aber-glass-lynn, North Wales,  
looking towards Tre-Madock
47. Ulswater, from the Mountains above Gobray  
Park
48. The Junction of the Rivers Conway and  
Machno, North Wales
49. The Monastery of St. Ambrose, with the  
Mountains between Turin and Suza, Italy
50. Wast Water, Westmoreland; *by Mr. E. Price*

51. Landscape (*Gaspar Poussin*), copy in water-colours
52. Milthorpe, Lancashire ; by *William Glover*
53. Castel Dinas Bran, near Llangollen, North Wales ; by *William Glover*
54. View at Hampstead ; by *William Glover*
55. Snowdon, from Capel Cerrig, North Wales ; by *William Glover*
56. Ulswater ; by *William Glover*
57. Mont Blanc, Switzerland—the rosy hue at sunset
58. Composition ; by *William Glover*
59. Part of the Interior of Tintern Abbey, Monmouthshire ; by *William Glover*
60. Windsor Castle ; by *William Glover*
61. View in Vallombrosa, Italy
62. Matlock Church, Derbyshire
63. Byland Abbey, Yorkshire
64. Rivaulx Abbey, Yorkshire
65. One of the most beautiful pictures by *Claude Lorrain*
66. Worksworth, near Matlock, Derbyshire
67. Mill at Vallombrosa, Italy
68. Byland Abbey, Yorkshire
69. Ulswater, from Glenn Coign
70. Ruins of Adrian's Villa, in the Campagna, Italy
71. Landscape, by *Wilson*
72. View in the Campagna, Italy
73. The Falls of Terni, Italy
74. Florence, Italy
75. Tivoli—the Campagna and St. Peter's, Rome, in the distance
76. Sneaton Castle, near Whitby, Yorkshire, the seat of — *Wilson, Esq.*
77. Sneaton Castle, Yorkshire—Whitby Abbey in the distance
78. View between Bangor and Capel Cerrig, North Wales, with the Mountains of Carnedd, Llewellyn, and Carnedd Daffyd
79. Bettws Bridge, near Llanrwst, North Wales
80. Byland Abbey, Yorkshire, with Cattle
81. View in Dovedale, Derbyshire, with the Rock called the Church
82. Byland Abbey, Yorkshire—morning
83. Tivoli, Italy
84. Landscape, by *Claude Lorrain*
85. Castle between Sarzane and La Ricci, in the Republic of Genoa



86. View in Dovedale, Derbyshire
  87. Rivaulx Abbey, Yorkshire
  88. Entrance to Helmsley Castle, Yorkshire
  89. View below Llurhaddw Waterfall, near Tan-y-bwlob, North Wales
  90. Copy after *Karyl du Jardin*
  91. Skwd-w-ladis, upon the Pryddin, near Pont-nedd-Vaughan, South Wales; by *William Glover*
  92. Pheasants
  93. Middle-Hill, Worcestershire, the seat of Sir Thomas Phillipps, bart.
  94. Copy after *Karyl du Jardin*
  95. Landscape, with Cattle
  96. Durham Cathedral
  97. The Campo Vaccino, with the Temples of Concord, Jupiter Tonans, &c. at Rome
  98. View on the River Byrs, in the Vale of Munster, between Basle and Berne, Switzerland
  99. Elter Water, with the Furness Fells, Westmoreland
  100. Castel Guelpho, near Parma, Italy
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## Glover's Exhibition at 16, Old Bond Street, 1824

1. Drachenfels, on the Rhine
2. Sokebridge Hall, near Penrith, Cumberland
3. Pickering Castle, Yorkshire
4. Cattle-piece
5. Loch Katrine, Scotland
6. Furness Abbey
7. View near Pont-aber-glass-lyn, North Wales
8. Part of Kenilworth Castle
9. Llangollen, with Castel Dynas Brèn, North Wales
10. View on the River Lledar, North Wales
11. Vale of Llanrwst, North Wales
12. Cockermouth Castle, Lancashire
13. Landscape—composition

14. View at Matlock, Derbyshire
15. Warwick Castle
16. Ambleside
17. Caernarvon Castle, North Wales
18. View near St. Angelo, Italy
19. Ulswater, Cumberland
20. Bridge of St. Maurice, Switzerland
21. Conway Castle, North Wales
22. Portrait of a Lady
23. Falls of the River Clyde, Scotland
24. View of the Appenines
25. Portrait of Mr. Glover's Mother
26. Ulswater, with Lyulph's Tower
27. Portrait of a Lady
28. La Ricci, Italy
29. Ulswater
30. Narni, Italy
31. View near Tan-y-bwlch, North Wales
32. Tivoli, Italy
33. St. Laurent Ruinè, near the Lake of Bolsena, Italy
34. Tivoli. (This title has been crossed out, and "Rhaidr Dhû, near Tan-y-bwlch, North Wales," substituted in manuscript.)
35. Ulswater, from Gobray Park
36. Raven Pool, on the River Conway. North Wales
37. A Hawk—the Hobby
38. Asti, Italy
39. Sunset
40. Kenilworth Castle, Warwickshire
41. Lions at the Exeter 'Change
42. Monastery of St. Ambrose, Italy—Moonlight
43. Patterdale
44. View near Vallombrosa, Italy. (The word "Vallombrosa" has been crossed out, and the word "Tivoli" substituted in manuscript, and the words "Mæcenas's Villa" added)
45. The Crown Pigeon, from the East Indies
46. Family of Monkeys (*sic*)
47. Genoa, Italy
48. Matlock, Derbyshire
49. Matlock High Torr—Moonlight
50. Worksworth, near Matlock, Derbyshire
51. The Campo Vaccino, Rome
52. Leck Beck, Lancashire

53. Landscape, from Gaspar Poussin (copy in water-colours)
54. Westminster Abbey
55. Nant Mill, near Caernarvon, North Wales
56. Landscape—Morning—*by William Glover*
57. Part of Berry Pomeroy Castle, Devonshire, *by William Glover*
58. Landscape—Storm—*by William Glover*
59. Ulswater, *by William Glover*
60. Byland Abbey, Yorkshire
61. Ruins of Adrian's Villa, in the Campagna, Italy
62. Part of the Interior of Tintern Abbey, Monmouthshire; *by William Glover*
63. Windsor Castle, *by William Glover*
64. View near Ulswater, Cumberland. (This title has been crossed out, and "Scene between Turin and Suza, Italy" substituted in manuscript)
65. Rome, with St. Peter's and the Castle St. Angelo. (This title has been crossed out, and "Pickering Castle" substituted in manuscript)
66. Byland Abbey, Yorkshire
67. View in Dovedale, Derbyshire
68. Landscape; *by Claude Lorrain*. (The artist's name has been crossed out, and "Rivaux Abbey, Yorkshire" substituted in manuscript)
69. Ulswater, looking towards Hallan Bay
70. Mont Blanc, Switzerland, with the rosy hue at sunset
71. View in Dovedale, Derbyshire, with the rock called the Church
72. Patterdale, with part of Ulswater
73. Derwent Water, Westmoreland
74. Landscape; *by Wilson*
75. Ulswater
76. Interior of Tintern Abbey, Monmouthshire
77. View near Capel Cerrig, North Wales; with the Mountains of Carned, Llewellyn, and Carned David
78. Entrance to Helmsley Castle, Yorkshire
79. Loch Katrine and Benn Vennue, Scotland
80. Elter Water
81. View between Ulswater and Brotherwater, Westmoreland
82. Rivaux Abbey, Yorkshire
83. The Fall of Terni, Italy

84. View between Turin and Suza, with the Monastery of St. Ambrose, Italy
85. Loch Katrine, Scotland
86. Portrait of a Gentleman
87. Ulswater, from Gobray Park
88. Byland Abbey, Yorkshire
89. Portrait of a Lady
90. View between Sarzane and La Ricci, in the Republic of Genoa, Italy
91. Junction of the Rivers Conway and Machno, North Wales
92. Portrait of a Lady
93. Rivaulx Abbey, Yorkshire
94. Bettws Bridge, near Llanrwst, North Wales
95. Pheasants
96. Vallombrosa, Italy. (The first word has been crossed out, and "Tivoli" substituted in manuscript)
97. Durham Cathedral
98. View on the River Byrs, in the Vale of Munster, between Basle and Berne, Switzerland
99. Cattle; with Windsor, from Cranbourn Lodge
100. View near Chambery
101. Nepi, Italy. (This title has been crossed out, and "Snowdon & Llanberris Lake, North Wales" substituted in manuscript)



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